

THE
ÆNIGMATICAL REPOSITORY;

O R,
NEW FUND of AMUSEMENT,

F O R
YOUNG LADIES and GENTLEMEN.

CONSISTING OF
A Variety of ÆNIGMAS, and ÆNIGMATICAL ENTERTAINMENTS,
With a DESERT and LIQUORS.

LIKEWISE
ONE HUNDRED REBUSES,
On Cities, Towns, Professions, Trades, Authors, and Plays.

TOGETHER WITH
Thirty USEFUL REMARKS and HISTORICAL OBSERVATIONS.

AS ALSO
One Hundred and Twenty CONUNDRUMS, Twenty
SENTIMENTAL TOASTS, Two ACROSTICS,
and Six SONGS.

To which are prefixed
A PREFACE, and INTRODUCTORY DISCOURSE to the Public,
giving some Account of the Origin, Progress, Application, and
Meaning of ÆNIGMAS, REBUSES, and CONUNDRUMS.

ALL WRITTEN
By CHARLES CRINKUM,
Of CRANKUM LODGE, in the County of KENT,
REBUS WEAVER, and ÆNIGMATICAL PURVEYOR to the numerous
Descendants of the late Duke Humphrey

The Whole NEW, and never before published.

—“ And they said unto him, put forth thy RIDDLE
“ that we may hear it.” —

CANTERBURY:
PRINTED for the AUTHOR, AND SOLD BY SIMMONS and KIRKBY,
SOLD ALSO BY ROBERT BALDWIN, BOOKSELLER, in PATERNOSTER ROW
LONDON, and by all the principal BOOKSELLERS in Town and Country. 1773

Price ONE SHILLING.

ADVERTISEMENT.

A KEY to the **ÆNIGMATICAL PART**
of the following **PUBLICATION**, as
also of the **REBUSES** and **CONUN-**
DRUMS, will speedily be **PUBLISHED**.



ERRATA.

Page 8, line 7, for I, read we.

— 9, for I've, read we've.

— 10, for my, read our.

— 12, for were, read are.

— 17, for I, read we.

— 12, — 18, for an, read and.

— 20, — 2, for what, read where.

— 7, for compos'd, read possess'd.

LXXI Conundrum, for given, read forgiven,

Page 59, line 11, for rights, read rites.

— †, ditto ditto.



To the P U B L I C.

THE squibs of imagination contained in the following sheets, it is presumed will escape the lash of criticism; for being unworthy *of*, it cannot be supposed they will be distinguished *by* the particular notice of men of letters. Though these bantlings seem to be all merry-begotten, they are the offspring of a mind laboring under domestic confinement, with a weak and enervated body, to which it has the misfortune to belong. Some friends, by whom I have been occasionally visited, have derived entertainment from them; others may perhaps be equally amused. The publication is however innocent, being totally free from every thing which has an indecent, or an immoral tendency.

Young minds are apt to be entertained with *such trifles*; and as *these* are inter-

spersed with little allusions to history, and some other necessary parts of knowledge, 'tis hoped they will, in some degree, prove useful.

They may perhaps rouse the genius, and awaken the inquiry of the puerile :

Experience has indeed shewn us, that lessons, couched under such a semblance, frequently convey more lasting traces than the persuasives of the preacher, or the instructions of the preceptor : but, 'tis not from thence to be concluded that I have confidence to address you under any dictates of conscious merit : my motives for thus introducing myself, are blameless ; and I have no higher aim than to prove that I am, with the greatest sincerity and respect,

Your obliged and obedient servant,

CHARLES CRINKUM.

Crankum Lodge, Feb. 1772.

INTRO-

INTRODUCTORY DISCOURSE.

THAT kind of writing which makes up the principal matter of the succeeding pages, is of ancient origin ; and however futile it may appear to be in the eye of the moderns, it was in former ages much countenanced by this, and many other nations.

To trace it to its source, is perhaps impossible ; but it appears to have received its rise among the Hebrews : the exposition of Joseph's dreams, the dreams of Pharoah, and those of his chief butler and baker ; together with Sampson's riddle, or ænigmatical problem, (as 'tis by some rendered) seem to be proofs of this, and Solomon is said to have had a peculiar skill in the solution of ænigmas.

In prophane history we read, that the *Sphinx* (a monster, who had the head and face of a girl, wings like a bird, a body like a dog, with the claws of a lion ; and whose figure the statuaries now frequently furnish us with an exact description of, on gates, terraces, and in gardens) was reported by the poets to have been engendered by the giant Typhon, and sent to the mountains near Thebes, by Juno, who was incensed against that city.

Its business was to propose riddles, or ænigmatical questions to all passengers, and those who could not give their explication, fell a sacrifice to its fury.

The ravages made by this monster were horrible ; so that in their distress, the unhappy inhabitants had recourse

course to the oracle, to know by what means they might hope to be delivered from their dreadful calamity : the answer given them was, that no relief could possibly [be obtained, till a solution was discovered for the following riddle. “ *What animal is it, that in the morning walks on four legs,*
“ at noon on two, and at night on three ?”

Creon thereupon issued a proclamation, offering the resignation of his kingdom, and his sister Jocasta in marriage, to any one who could expound it ; when Œdipus affirmed it was *Man* ;——“ who in his helpless state of
 “ infancy crawled upon all fours—in the strength of
 “ youth and manhood walked on two legs—and when
 “ old age came upon him, was obliged to use a stick or
 “ a staff for his support.” On the hearing of which exposition ’tis said, the creature threw herself headlong down a steep hill, and broke her neck. The Egyptians introduced the Sphinx as a symbol of their religion, on account of its obscure mysteries, and amongst these people we find the use of such devices to have been unbounded. They are supposed originally to have borrowed the practice from the Jews ; and through them a large field opens, in which a man of letters, by a critical description of their hieroglyphics, might greatly amuse both himself and readers : but it is not for me to enter into any profound remarks, or elaborate discussions ; nor shall I ostentatiously attempt at a display of learning, to which I have not any pretensions.

The word *ænigma* is (as I understand) of Greek etymology, and means, when translated, *to hint a thing darkly*, or considered in a more copious sense, a discourse conveying some familiar well known matter, or thing under terms applicable, though obscure, distant, and ambiguous.

The word *rebus* (as Camden has informed us) means a name, device, or *ænigmatical* representation, either by figures, pictures, words, or a contraction of words; and Francis Junius says, that an *ænigma* is an obscure parable; which is by him divided into two kinds: the one (which he calls the greater) consisting of a chain of intricacies, or mystical expressions—the other (which he styles the lesser) comprised in one, two, or few such words or sentences.

This definition has, in my opinion, drawn the line between the two sorts of that species of wit we are now alluding to; establishing the former as descriptive of the *ænigma*, and the latter of the *rebus*. But be this as it may, the idea generally fixed to both or either, is that of a witty, abstruse, or artful description of any place, person, or thing.

Having thus aimed at an account of the origin and meaning of *ænigmas* and *rebuses*, I shall now proceed to furnish you with some observations respecting the application of them. I might refer you to the Augustan age; to Cicero, to Julius Cæsar, and others by whom these emblematical conceits were adopted; but my present purpose is to confine my remarks to that kingdom only to which we more immediately belong.

The desire of excelling in these devices was here once universal; and we find, that no longer than about two centuries ago, all degrees of people were exceedingly attentive to such sort of inventions.

Among the vulgar there was scarcely one who could not draw out some mysterious quibble from his name, habitation, or employment; and the nobility were all ready at their ænigmatical contrivances.—The clergy (who have always constituted a very respectable part of the literati) distinguished themselves also by the same propensity; and history furnishes us with a long list of (what might perhaps in their time be thought ingenious) productions; but such as would indeed prove a disgrace to our more enlightened day, and with great justice be condemned, and exploded; being strained beyond all bounds of toleration, and in most instances almost stripped even of the shadow of analogy.

Bolton, Prior of St. Bartholomew's, expressed his name by a *bolt* thrust through a *tun*.

Islip, Abbot of Westminster, (a great favorite of King Henry the Seventh) had his name depicted by a person slipping from a tree, accompanied with these words, *I slip*.

Thomas, Earl of Arundel, signified his title by fixing a capital A in the middle of a *rundle*. (In heraldry the same as ball or pellet.)

Morton, the great Archbishop of Canterbury, chose for his emblem the word *mor*, written upon a *tun*.

Those of the the name of Luton, Ashton, or Thornton, caused a *lute*, an *ash*, or a *thorn*, to be prefixed to the picture of a *tun*, intending by those conjoined symbols to have it understood that they were therein truly and amply described.

One Garrett Dews hung forth a sign, on which he emblematically held himself up to public view, by two men represented thereon, casting *duce* at dice in a *garret*.

And a person who was in love with one *Rose Hill*, very gallantly expressed his passion, by having the following figures painted on the border of his gown, viz. a *rose*, a *bill*, an *eye*, a *loaf*, and a *well*; which translated into plain and intelligible English, expresses the amorous intention of this notable lover in the succeeding sentence, *Rose Hill I love well*.

Abel Drugger's device in the *Alchymist*, needs no animadversion; and Mr. Newberry's, set forth in the 59th number of the *Spectator*; I suppose almost every one is acquainted with.

Many more instances of this sort might be enumerated, but the discerning reader must be already fully convinced that such inadequate and extravagant exuberancies have sufficiently warranted the expulsion of this kind of wit, from the republics of taste and of letters.

And yet, under proper and apposite conceptions, these whimsical excursions of the fancy may still have their use.

Care should be taken not to hide any thing under their veil, which will bear an obscene or infamous construction; nor should any inroad be open to the paths of barbarism,
by

by a material deviation from the letter, or meaning of the matter intended to be described.

Under such regulations they may become a rational, or at least an innocent entertainment for the fire-sides of the chearful, and excite a laudable taste for invention in the minds of the Juvenile.

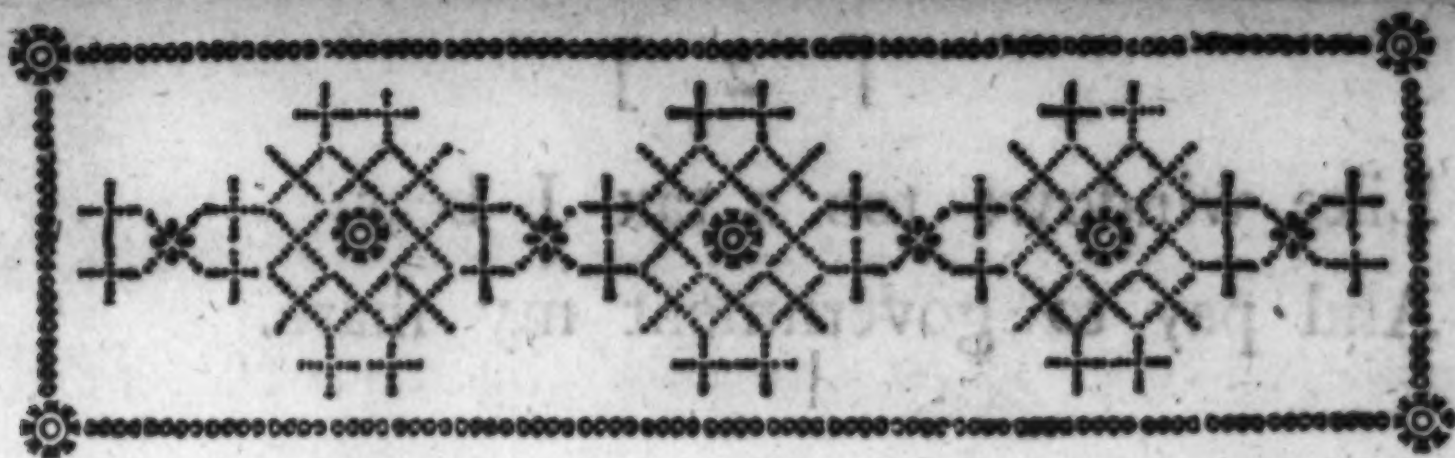
As to conundrums, they are certainly of modern invention ; and though a trifling kind of amusement, have afforded much entertainment to people of almost every station. About the year 1745, a collection of them were published, and sought after for a long time with great avidity, insomuch that three-fourths of the nation 'tis supposed had engaged themselves in the solution of these very important mysteries :—in short, the novelty of the conceit so wrought upon the minds of the public, that many of the fine ladies and gentlemen of *that day* piqued themselves more on their ability to solve the most intelligible conundrum, than on the character of being discreet, brave, or virtuous—It was fashion justified the fancy, and before that idol every age will bow.

In the following trivial fallies, I have adhered pretty closely to the idiom and the letter, deviating only in a few instances, and that in a very minute degree. However, 'tis now time I should refer you to the productions themselves ; in which, though you may find no motive to *laugh with*, you will at least have abundant opportunity to *laugh at*

Your sincere Friend and obedient Servant,

The AUTHOR.

The



T H E

ÆNIGMATICAL REPOSITORY, &c.

An ÆNIGMA.

✠✠✠ WILL for once myself degrade,
✠✠ I ✠✠ And travel forth in Masquerade,
✠✠✠ That ye (whome with longing eyes
Oft seek) may see through my disguise.

Of oblong frame first form'd I was,
Which fashion still your servant has ;
My skin, (as you already know)
Is white as lilly, milk, or snow.
Though soon that white receives a soil,
For I like man am made to toil.

One patch upon my face descry'd,
Denotes my consequence, and pride.

Though I ne'er through a window gaz'd,
I have no part that is not glaz'd ;

Like windows too a tax I bear,
And pay to government my share.

Though not install'd, I claim a right
To wear the badge of garter'd knight ;
And this not like an upstart thing,
But by assent of Britain's King.

To me a numerous train belong,
All enemies to dance, and song ;
But who in various games engage,
And war against each other wage ;
Some vanquish'd are, and some succeed,
As is by fate or chance decreed.

Though sometimes I in combat fall,
I am the leader of them all ;
And e'er the first attack's began,
Am always station'd in the van.

On royalty I often tread,
Oft trample on the villain's head ;
And in one combat, no compeer
Can from my brow the laurel tear.

Though frequently some shuffling hand
Makes me move under his command,

My *honor* he cannot subdue,
That's ever to it's purpose true.

More might be said—but now I'll ask
My readers to remove my mask.

Æ N I G M A II.

I FAIN would have you know
(By what to you I show
Of my decline, and fame)
My character and name.

In London long I reign'd
Was highly entertain'd ;
And in my latter day
Grew exquisitely gay ;
My garb has oft been foun
To cost a hundred pound ;
Nay more, if all is true
Which I could tell to you ;
But oft you might behold
My dress *not* deck'd with gold.

'Twas just as fancy play'd
I always was array'd ;
Some plainness did admire,
And others gay attire.

I held my head on high,
 Had many brothers nigh,
 Whose purpose was (like mine,
 By some well-meant design)
 To let the public know
 What to expect below.

But now our state and pride
 Are not to be descry'd
 In London streets ; for we
 Are banish'd by decree,

Yet still I'm to be found
 In all the suburbs round,
 And purpose to retain
 In other towns my train,

Your train ! (methinks you cry)
 What wondrous vanity !
 Pray where is your pretence
 To any consequence ?
 When you now fully own
 Your banishment from town ;
 Sure Sign you are some varlet,
 Or most audacious harlot.

Strange as my tale may seem,
 I shall resume the theme,

And boast (as well I may)
 For all is truth I say,
 A very numerous band
 All under my command;
 King, Queen, Duke, Priest, and Prince,
 (As I could you convince)
 As also men renown'd,
 Whose foreheads fame has bound
 With laurel wreath, or bays,
 I power have to raise.

Perhaps you have no notion
 I've beasts at my devotion,
 Of every sort and size,
 And every bird that flies.

I further would describe
 My very numerous tribe;
 But sure you've got the clue
 Will bring me to your view.

Æ N I G M A III.

ME you have orders to consult
 You say, and what is the result?
 I must, you're pleas'd to intimate,
 My various properties relate,

Say whence they spring, and what they are,
And shew the character they bear.

Know then, that I'm a faithful friend
To those who do no ill intend;
On me they safely may rely;
I give them ease—new strength supply,
And fill their souls with ecstasy.

But unto those whose hearts incline
To cheat, outwit, and undermine;
Who spurn the needy from their door,
Defraud the rich, and rob the poor;
And those who, heedless of the woes
Which Britain feels, become her foes,
By joining the corrupted band,
Which persecutes our sinking land,
I shall a terror prove, and drive
From them that peace I'm made to give.

Thus far you see 'tis mine to bless
Those who have claim to happiness.
To those who merit the reverse,
You find I prove a very curse,

As to myself I'm strangely us'd,
Turn'd, tumbled, rump'd, beat, abus'd;

My belly does indeed contain,
 What many years will me sustain;
 But yet my poor defenceless guts
 Are daily punch'd by dirty fluts.

Perhaps you wish to know from whence
 I have received my sustenance;
 From flocks sometimes I get supply,
 But from the poultry generally.

Most times two garments me adorn,
 But often only one is worn:
 When rich, it is I compass two;
 When poor, I shift as others do.

I help the sick, the weak, and weary,
 Furnish some pleasing scenes—some dreary;
 I'm fought by all as their protector,
 And oft attend a curtain lecture.

What more of me pray would you know?
 Must I my utmost value show?
 Believe me then—(I am no jester)
 'Tis certainly beneath a tester.

Now, reader, strip off my disguise,
 And say whence these descriptions rise.

Æ N I G M A IV.

COME here my good friend and scratch your pericran'um
 To find out our name, who were friends to your grannum:
 Yourself and your children, and all your relations,
 Are freed by our help from a thousand vexations.
 Your poor poet Charles has but one, while your cousins,
 And rich maiden aunts, can procure us by dozens.

I favor the fair, and have oft rais'd a passion,
 Has made the men tremble and sue for compassion;
 And sometimes I've brought back to reason, the lover,
 By what, through my aid, he had means to discover.

From Turkey our guts (as 'tis said and insisted)
 Were brought over here to be clean'd, twirl'd, and twisted;
 This done, like a string of iniquitous brothers,
 They're hung by the neck with a number of others;
 But having remain'd for a time thus in durance,
 The hangman comes in, with a proper assurance,
 Prepar'd (as I hope you'll be for our solution)
 To finish with speed the design'd execution.

At Tyburn, they say, and at all other places,
 The culprits are hang'd till they're black in the faces;
 But here 'tis not so; for our superintendant
 Would fain have us live—become fair and resplendent;

For which friendly purpose he chearfully labors,
In spite of the noses and teeth of his neighbours.

Physicians believe, or at least so they all say,
That Bath is the place for a numbness or palsy;
And he who guides us (though not rul'd by their notion)
Knows we without bathing cannot receive motion;
He therefore prepares a warm Bath, and then dipping
Us in, we come out smoaking hot, wet, and dripping.
With care he observes (but at that you'll not wonder,
For so 'tis at Bath) that our heads ne'er sink under,
Thus plung'd, we rise fair, fat, and perfectly fitted
To enter on service as soon as permitted:
Our lives, though but short, are yet known by their lustre
And greatly we shine when we meet in a cluster;
We've nothing to hope, yet you'd think that we crave all,
Our struggle in death being often to save all.
We pass off, like beauties, long since gone and rotten,
Who shone for a time, but are now quite forgotten.

Come tell (if you can) by what name we're distinguish'd,
We've told you our rise, and you've seen us extinguish'd.

An ÆNIGMATICAL ENTERTAINMENT,
IN EPISTOLARY VERSE.

DEAR FRIEND,——

——I Your fancy would willingly hit,
What will do't ? Let me see ! I must study a bit ;
O !, a riddle, or any such puzzle for wit.

Accept, therefore, in ænigmatical way,
A few cover'd dishes your stomach to stay ;
To which I shall such chosen eatables join,
As would Judge or Justice deliciously dine.

His skill yet still further your friend shall exert,
The table to grace with a dainty desert ;
And here too for liquor you freely may ask,
Out of bottle or bowl, mug, decanter or flask,
All drest in disguise—but you'll take off the mask.

FIRST COURSE.

At top—to the one half of fallad, I wish
You'd add the first part of a day—then a fish
You'll fix on, (by most deem'd a delicate dish.)
Surrounded by dupes well prepar'd in a fry,
Which 'bout the said fish do promiscuously lye.

The title those doves, which (as poets declare)
 Drew the chariot of Venus, do commonly bear;
 Toss'd up in a high season'd soup may be seen,
 If you move off the lid of that cover'd tureen.

Of Denmark's fam'd Prince take at least the full half,
 And match it along with the joint of a calf,
 You'll then meet with food that your stomach may suit,
 So take knife and fork, and with freedom fall to't.

The engine of mischief, with dug of a cow,
 And taylor's delight, are delicious you know.

Some one hundred thousands we'll mix, and well bake,
 And furnish a pudding which few will forsake.

SECOND COURSE.

A priest of the Jews, with the first and the last
 Of *Thomas*, or *Titus*, will mend this repast.

Well roasted, behold the Grand Seignior's domain!
 Adorn'd like Lord Mayor with a mighty fine chain!
 Made of *sauce*, and some periods descriptive of time,
 To make up a dish most undoubtedly prime.

A breakfast, conjoin'd to a letter in love,
 If properly dress'd, will agreeable prove.

What ships are compos'd of, and Peter's rebuke,
Make a dainty oft found in the dish of a Duke.

A late Speaker's name, with three-fourths of a bard,
Will give *what* I think is well worth your regard.

A thing of no moment,——and what Students wear,
Conclude this division of your bill of fare.

D E S E R T.

What stops up our streams, and imprisons our tides
When winter, that stern, rigid tyrant presides ;
With what ever fixes the worth of a jest,
Supply a dish suited to every guest.

All that month, but one letter, whose prolific show'rs
Are said to produce an abundance of flow'rs ;
With some little mansions where poverty dwells,
Afford you a fruit which in flavor excells.

What the sorrowful do, and that delusive bait
By which our first parents determin'd our fate.

To *me* add half London, and then you'll produce
A fruit full of flavor, an excellent juice.

Impertinent fellows——and what have no peer ;
A mark on the cards, and those things which the fair
In dressing, must fix almost every where.

The name which to streams has been often apply'd,
 Makes all we at present have time to provide ;
 Our liquors excepted, which soon to your view,
 On side-board arrang'd all in order we'll shew.

L I Q U O R S.

An Irish Viscount, with the last of his name,
 Before to that mark of distinction he came.

A hill of great height, and an elegant dress
 In which ladies often their fancy express.

The life of the show (made of sifting of flow'r,
 With what all must do) not too sweet, nor too sour,

What Samson was call'd, and an insect whose care
 To man is a lesson—to which add an R.

Next say how diminutive things are describ'd,
 And take all but what we to Samson ascrib'd.

The gesture of man, or of ships the resort :
 What we always have, and yet give nothing for't,

What all things have been, and the personal I,
 Adding one-half of *rare*, will compleat this supply.

The Prince of a See too, tofs'd up in a tankard,
 Will serve you at last when perhaps you have drank hard.

A SECOND

ÆNIGMATICAL ENTERTAINMENT.

The hinder part of a man's legs, with the whole of his upper part boil'd ; accompanied with the language of a lamb, and what a school boy is obliged to do with his lesson.

Two different sorts of the same species of fish joined—in a fruit pye.

What the head of a woman is seldom said not to have ; and what every bird is known to proceed from—in sauce.

The place where we are sometimes supposed to have a grumbling, metamorphosed into a celebrated Infernal.

What we are said to do when we separate, and the uppermost part of a house.

A false step, with the first or the last letter in eye.

The name of a worm, used to catch trouts, and two thirds of the modern Yorick.

L I Q U O R S.

The Prince of the puppets made of a dwarf tree.

The highest note in the common scale of music revers'd.

That without which no ship can possibly receive motion.

The name of one of the chaste Susannah's false accusers made into wine.

The first part of neglect, and we that are now present.

The name of a grass field.



REBUS.

R E B U S E S.

CITIES and TOWNS.

I.

TO three-fifths of *cover*, I pray quickly add
 The name which each import or export e'er had;
 And then you'll discover, unless you're asleep,
 Where once 'twas a crime out of window to peep.

II.

Say where you now are, and name one of those wives,
 Who with Falstaff at Windsor led such merry lives,
 You then will inform us (as soon as you try
 To find out) the City decypher'd thereby.

III.

The name of that Lady who first tasted fruit;
 What's said of a promise when we do not do't;
 When put well together will shew you a place,
 Where nature displays a most beautiful face.

IV.

That part of a fowl, which when drefs'd you perceive
 Tuck'd under one wing, on your plate you receive;
 With the Quadrille Excheq'r, may surely be said,
 To point out a town of exceeding great trade.

V.

What Bacchus bestrides, and a place we pass over,
A town of much note to your view will discover.

VI.

A dreadful disease; (if my orthography^{*}
Stands uncontroverted) with name of a lye,
Shew whence (as our annals have all of them reckon'd)
First strove to escape that weak prince James the second.

VII.

What watermen do when they ask for a fare,
With place where our tongue and teeth usually are,
Will show you a port of great moment in war.

VIII.

A hero's distinction, and that noted place
Where Hop-merchants harbour—a heavenly race!

IX.

Those creatures without whose assistance, I'm sure,
Nor lamb, wool, nor mutton we long could secure;
With half what fam'd Samson is said to remove
From Gaza to Hebron, this town's name will prove.

* The inhabitants of this Town do not exactly concur in the mode of spelling the name thereof.

X.

Think what you're now doing, 'twill bring to your mind
A town, which in Berkshire you'll certainly find.

XI.

The foldier's bufiness, and the candle's light,
Make a town's title, and an Earl's of might;
Who giant Colebrand flew in val'rous fight. }

XII.

Those who govern most nations and pounds a great many,
Two thousand, two hundred, and forty—if any—
Will shew you this town, if you are not a Zany }

XIII.

The first Christian Preacher, and house of a rabbit,
Discover a city, which many inhabit.

XIV.

Man's uppermost garment, along with a place
Which usually fattens the four-footed race.

XV.

The name of a virgin, and fourteen good pounds,
Display a fam'd town in which plenty abounds.

XVI.

The cricketer's plaything, and letter in *Head*,
Shew where sick and gay do promiscuously tread.

XVII.

XVII.

The poor debtor's dread, and where horses repose.
A fam'd market town to your notice disclose.

XVIII.

The particle *And*, with what's said of things ended,
Distinguish a town for your notice intended.

XIX.

What people are call'd, and what adds to the price
Of fiddles—will tell you this town in a trice.

XX.

The miser's fast friend, and what mortals all do,
A city display, which I'd gladly go to.

XXI.

A garrat bed-cov'ring, and farewell salute,
Discover a place of some little repute.

XXII.

A place for repose, and the pass in a river,
This town from its present disguise will deliver.

XXIII.

That we're said to do when a plot we o'erthrow,
And what's in most fields, will a noted place show.

XXIV.

The name that is frequently giv'n to a scoff,
And what things are said to be when they're not off,

XXV.

What closes a barrel, and that people say
When they choose to speak in affirmative way,
The town's name I think on do fully express,
And which I suppose you will presently guess.

XXVI.

What Swift was compos'd of, and name of a joint
Of hog, nicely season'd, will compass my point
So far, as to furnish the name of a town,
Which with a good market, has got some renown,

XXVII.

The name which very often is
Apply'd to thirty-fixes ;
And where, when Colin steals a kiss,
His rapt'rous lips he fixes ;
The town we purpose to conceal
Will teach you to explore,
Where, treasur'd for the public weal,
Lays a large naval store,

XXVIII.

A pace which many ladies choose
When they their steed ascend ;
And the last act the *living* does
For the *departed* friend.

XXIX.

XXIX.

What linen should be, when 'tis put on our backs,
Where ships are safe brought by our maritime Jacks,
When join'd with discretion, will shew you the place
Which you, through this Rebus, are striving to trace.

XXX.

The death of Christopher, or Kate will show,
The place which now you are required to know.

PROFESSIONS and TRADES.

XXXI.

To the first part of a name given to madness, add part
of a ship's rudder.

XXXII.

A character more defensible (according to scripture)
than that of the Pharisee.

XXXIII.

What every gamester at whist wishes to be, and the
name given to a proprietor of stock.

XXXIV.

A prison for poultry, and what the Pope alone is said
not to do.

XXXV.

XXXV.

The name of a fish, and what every man must do before he can get into his own habitation.

XXXVI.

A duty soldiers are frequently subject to, and the pattern of industry.

XXXVII.

The boundary of a river, and the beginning of error.

XXXVIII.

The manufacturer of liberty's emblem.

XXXIX.

Two-thirds of a month deem'd exceedingly pleasant, and the name given to our male offspring.

XL.

What the sea is seldom without, and *no* revers'd

XLI.

The source from which almost every thing derives its being, and the name we are distinguish'd by when we have reach'd maturity.

XLII.

One of the instruments by which Joseph was advanced to the favor of Pharoah.

XLIII.

XLIII.

What we are said to be when melancholy, and Lear without the third letter.

XLIV,

A material generally necessary in the structure of a house, and the foundation from which trees are frequently rais'd.

XLV.

Twelve dozen, and the physical contraction for receipt.

XLVI.

What liquor carelessly dispos'd of occasions, and the proper companion of a woman.

XLVII.

An ornament frequently worn to our wigs, and the title in heraldry given to gold.

XLVIII.

That situation of ours in which 'tis our duty to be content, and what our fallibility will ever subject us to.

XLIX.

The name by which the may-game of a company is often distinguished, and one-half of cherubim.

L.

What all creatures are cover'd with, and three-quarters of (the tyrant) Nero.

LI.

Two-thirds of *End*, and what we are said to be when we are more serious than we were.

P L A Y S and *F A R C E S*.

LII.

The afflicted parent.

LIII.

Two men closely allied.

LIV.

A domestic animal, with the addition of nought.

LV.

A name by which our sovereign is distinguish'd—the common repository for corn—and what man is said to be when he is in perfect health.

LVI.

The Christian name of a female, and what many a sailor longs for.

LVII.

LVII.

The Turbulent Musician.

LVIII.

An entertainment for the fire-side in a long evening.

LIX.

The most difficult of all undertakings in the reformation of a female.

LX.

The Storm.

LXI.

The Counterfeit Physician.

LXII.

One half of Middle, and the name of a sluggish animal without the last letter.

LXIII.

The first part of Otter, the dread of the wicked, and an interjection of Joy.

LXIV.

A Nocturnal Vision, on the twenty-fourth of June.

LXV.

The Royal Female Competitors.

LXVI.

What every commander should be, what every naughty child ought to receive, and what most young men labour for.

LXVII.

What should be ever given from man to wife interchangeably.

LXVIII.

The Burial, or Fashionable Sorrow.

LXIX.

The Stolen Nuptials.

LXX.

The Faithful Pair.

LXXI.

The Two-fold Error.

LXXII.

The Surprise.

LXXIII.

The Lovely Woman, lamenting over her transgressions.

LXXIV.

A Great Bustle to no Purpose.

LXXV.

LXXV.

Me, prefix'd to a thief's reward.

LXXVI.

The previous performance of a play.

LXXVII.

The blameless transgression of the seventh Commandment

LXXVIII.

The Active Person.

LXXIX.

The Fatherless Child.

LXXX.

The incentive by which you are induced to commend or disapprove this and every other production or performance.

LXXXI.

Every thing is right which has a right conclusion.

AUTHORS *in* DIVINITY.

LXXXII.

What a cluster of chimneys is called, and the place they commonly belong to.

LXXXIII.

The common repository for the cash of a retail tradesman, *but* without the first consonant, and what Isaac was to Abraham.

LXXXIV.

The common appellation of a female, the 17th letter of the alphabet, and a necessary appendage to every door, chest, and cabinet.

LXXXV.

The security of a window-shutter, and what man is (figuratively) said to be fashioned from.

AUTHORS *in* Music.

LXXXVI.

The member we cannot feed ourselves without, and little more than a yard.

LXXXVII.

Half the word *Kisses* comprised in a single letter, what the sun frequently does to a fine complexion, and *lye*, with a transposition of the last letter,

LXXXVIII.

LXXXVIII.

Near anagrammatiz'd.

LXXXIX.

The symptom by which pufs proves herself pleased,
and the habitation of a hermit.

HISTORIANS.

XC.

A knock at the door, and where the person generally
wants to be who gives it.

XCI.

The beginning of ecstacy, and an epithet usually ap-
plied to adamant.

XCII.

A name often given to a falsehood, and the conclusion
of a lye.

XCIII.

The pattern of male chastity, and we who are here
assembled.

XCIV.

Four-fifths of Proserpine's ravisher, and what a man
must be before he can become a wag.

XCV.

DRAMATIC AUTHORS.

XCV.

What we are compelled to do when we are afflicted with an ague, and a warlike instrument among the antients.

XCVI.

The brother of Moses, and a name given to an eminence.

XCVII.

What the thirty are said to be, and the habitation of a lion.

XCVIII.

One of Jack's male offspring.

XCIX.

A nick name given to money, and the Lord of the Creation.

C.

An epithet applicable to those who freely enter into all the fashions of the *Beau Monde*.

USEFUL

USEFUL REMARKS, AND HISTORICAL OBSERVATIONS.

IV.

LET those who love to throw the dice
Believe me when I say,
That they will find it the best *cast*,
To *cast* them quite away.

II.

The Holy Sage, whene'er he heard
The clock the hour declare,
Cry'd, " now one more's in my account ;
" One less I have to spare."

III.

Be not in haste to tye the knot
Which Hymen waits to bind ;
'Tis better to employ *one plough*,
Than *cradles two* you'll find.

IV

As burdens, when divided, are
With greater ease sustain'd ;
To those, whose friendship you have prov'd,
Be all your griefs explain'd.

V.

Keep no more servants in thy train
 Than thy affairs demand,
 For though they may *encrease thy state,*
 They will *decrease thy land.*

VI.

Kneel not like camels, on thy back
 To take the load you bear;
 But, like the sturdy elephant,
 Support it when 'tis there.

VII.

Though gamesters often may suppose
 They reason have to brag,
 They'll find their winnings in the end
 Put in a broken bag.

VIII.

He, over whom an eagerness
 For building schemes prevails,
 May in the mortar dip his hands,
 Till he burns off his nails.

IX.

An hour in the morning lost
 You may all day pursue,
 And that too oft in vain you'll find
 Experience proves it true.

X.

In Edmund's reign, about the year
 Nine hundred forty three,
 Thieves first were sentenc'd to be hung
 Upon the fatal tree.

XI.

One woman is for love enough ;
 Two for estate too much ;
 For lust three are too few, we see
 The present times are such.

XII.

When you resolve to change your state,
 And launch from freedom's shore ;
 Let sweetness, sense, and virtue be
 Her gems, whom you adore.

XIII.

The back-biter, like raging beast,
 With fury does assail ;
 Like Crocodile the flatterer
 Would o'er your sense prevail.

XIV.

Great Titus let one day escape,
 And did no good display ;
 But on reflection he exclaim'd,
 " My friends, I've lost a day ! "

XV.

One speaking of a dreadful storm,
In language flat and mean,
Said Seneca, in pail of milk
A greater storm I've seen.

XVI.

* Popiel (a Polish King) was us'd
To with the rats might feed
On him, if what he said was false ;
And so they did indeed.

XVII.

King Edward said to Athol's Earl †,
Who *Comminæus* slew,
" As of *high* dignity you are,
" You shall hang *high* in view."

XVIII.

Says Aristotle to a fool,
Who swell'd in gaudy state,
What you believe you are, I'd be,
But what you are I hate.

* He was so assailed by rats at a banquet, that neither the interposition of his guards, nor any other aid, could save him.

† He was executed on a gallows 50 feet high.

XIX.

Augustus ask'd a blust'ring blade,
 Whose forehead bore a wound,
 If he did not receive the scar
 In flight, by looking round.

XX.

Be cautious whom you're sporting with,
 (As some no joke can take)
 Or those on whom you break your jest,
 Your head perhaps may break.

XXI.

Let *Argus* with his hundred eyes,
 Your purposes prepare ;
 But see, that by *Briareus'* hands,
 They executed are.

XXII.

As gentle answers soften wrath,
 But greivous words inflame ;
 Let *those* for ever guide your tongue,
 And *these* with scorn disclaim.

XXIII.

The virtuous *Scipio* nobly own'd
 He should more comfort gain
 From one friend's safety, than to see
 Of foes a thousand slain.

XXIV.

Caligula in tyranny
 Shew'd such accursed pride,
 He by slow strokes dismember'd men,
 That "They might feel they dy'd."

XXV.

The people's love, *Constantius* said,
 The richest, and the best
 Of treasures is, of which a Prince
 Can ever be possesst.

XXVI.

Sage *Alexander* us'd to say,
 My fingers are prepar'd
 To pluck the eyes out of that judge
 Who winks, or takes reward.

XXVII.

Pope *Boniface**, like crafty *Fox*,
 The Papal See acquir'd;
 As lion fierce he rul'd therein,
 But like a dog expir'd.

XXVIII.

The Courts of Law Lord *Verulam*
 To *Bramble-bush* compares;
 To which the sheep for shelter fly,
 Though it their fleeces tears.

* The Eighth.

XXIX.

If innocent remain unmov'd
 When stand'rous tongues revile,
 Those vipers then (as fable says)
 Will only gnaw the file.

XXX.

Nature to us gave but one tongue,
 And yet two eyes; two ears;
 By which that we're to see and hear
 More than we speak appears.



CONUNDRUMS.

I.

WHY is the King like a beautiful and accomplished woman ?

II.

Why is the Queen like a sun beam ?

III.

Why is the dragon upon St. Mary le Bow steeple like the Archbishop of Canterbury ?

IV.

Why is the Archbishop of Canterbury like a Secretary of State ?

V.

Why is a premature bow like a dignitary of the church ?

VI.

Why is a candidate for a seat in Parliament like a fail-maker ?

VII.

Why is life like a lottery ?

VIII.

VIII.

Why is a quiet mind like a poetical production ?

IX,

Why is the covering of a book like a bond ?

X.

Why is a deceitful person like a cave ?

XI.

Why is the head of a whimsical fellow like a cheese-monger's shop in the dog days ?

XII.

Why is a jolly fellow like a male rabbit ?

XIII.

Why is my maid Bridget like a young chicken ?

XIV.

Why are the guts of a hog like the ornaments of a beau's bosom ?

XV.

Why is a fat woman like a matter of great importance ?

XVI.

Why is an apprentice who changes his master like my grandfather's cravat ?

XVII.

XVII.

Why is the moon like a lanthorn which is lent you?

XVIII.

Why are you like a figure of nought?

XIX.

Why is a fine woman like a conjurer?

XX.

Why is a rod like a Printer's Compositor?

XXI.

Why is an unloaded gun like a servant turn'd out of place?

XXII.

Why is a large cabinet like a well accustom'd tavern?

XXIII.

Why is an old woman like a rumpled filk?

XXIV.

Why is a spit like a wife who wears the breeches?

XXV.

Why is a good fire like a raging patriot?

XXVI.

Why is a constable like a clock-maker?

XXVII.

Why are marriages like what usually give light to a candle?

XXVIII.

Why is the place where merchants frequently assemble to do business like one thing given for another?

XXIX.

Why is a window like an empty fellow?

XXX.

Why is a young lady just married like a parcel of gloves promiscuously mix'd together?

XXXI.

Why was a late facetious Dean like a grey-hound?

XXXII.

Why is a wager like my aunt Elizabeth?

XXXIII.

Why are some light musical compositions like a coquette?

XXXIV.

Why is a queer fellow like a single whiting?

XXXV.

Why is a public proceſſion like the late Mr. Addiſon ?

XXXVI.

Why is an unſteady man like an oſtler in his proper place ?

XXXVII.

Why is one who *cannot* perform his engagements like a perſon of good management ?

XXXVIII.

Why is a purſe taken upon the highway like a clandestine marriage ?

XXXIX.

Why is a giddy head like a windmill.

XL.

Why is an *approved* new play like a leaky barrel ?

XLI.

Why is a malefactor juſt executed like a diſcarded miſtreſs ?

XLII.

Why is the hand of a corn-factor in a ſack of oats, like a colour that will ſtand ?

XLIII.

XLIII.

Why are those who endeavour to encrease the animosity of contending friends like the battering of cannon?

XLIV.

Why is the little theatre in the Hay Market like a man who has lost a leg?

XLV.

Why do some suppose Alderman Wilkes to be tipsey?

XLVI.

Why is a labourer in a barn like a rigid school-master?

XLVII.

Why was the late Sir John Barnard like an excellent kind of apple?

XLVIII.

Why is a spinster just brought to bed like a thing not lost but missing?

XLIX.

Why is a careful nurse like a chicken?

L.

Why is the symbol of marriage on the finger of a woman like the king of fish?

LI.

Why may a brewer be compared to a name by which the Jews have been ever distinguish'd ?

LII.

Why is a bowl of punch like an unpropitious marriage ?

LIII.

Why are the caskets of a jeweller like some quilted petticoats ?

LIV.

Why is a letter in the hands of a person to whom it is addressed like a woman who is brought to bed ?

LV.

Why is a publican with a great trade like a painter of eminence.

LVI.

Why is a faithful lover like a well-regulated watch ?

LVII.

Why is Lincolnshire like a mouldy cheese ?

LVIII.

Why may those who bathe be compared to a common candle ?

LIX.

LIX.

Why is a kitchen garden like a taylor ?

LX.

Why is a race-horse like an old man's nose in a frosty morning ?

LXI.

Why is a passionate parent like a clock ?

LXII.

Why are six, seven, and eight, like one at man's estate ?

LXIII.

Why is a bashful boy like a full-grown lamb ?

LXIV.

Why is Sheriff Wilkes like a cow ?

LXV.

Why are things come to to the worst like a cobbler ?

LXVI.

Why is a receipt like a vomit ?

LXVII.

Why are unthankful persons like coals upon kitchen fires ?

LXVIII.

LXVIII.

Why is a trifling fellow like a gamester at whist ?

LXIX.

Why is a man risen from his bed like one who has won the game ?

LXX.

Why are bank notes like a running stream ?

LXXI.

Why are children brought dead into the world like repeated offences repeatedly given ?

LXXII.

Why are some old stockings like cyons on a tree ?

LXXIII.

Why are most of the principal traders in the Borough of Southwark like dancing masters ?

LXXIV.

Why is a person who loses a vole like a roasted joint ?

LXXV.

Why is a foreign bill of exchange, when dishonored, like a person of high consequence ?

LXXVI.

LXXVI.

Why are many students in the law like the nail which Jael drove into the head of Sisera ?

LXXVII

Why is a taylor like a man with a perturbed conscience ?

LXXVIII.

Why is a piece of filk opened like a conundrum when known ?

LXXIX.

Why is a mutton steak thrown upon the ground like a man who hangs his lips at unwelcome intelligence ?

LXXX.

Why was the late explosion of the powder-mills like a skilful physician ?

LXXXI.

Why is a garment *made* for ladies before they reach their teens like what they themselves too often *make* afterwards ?

LXXXII.

Why are the commissioners of the navy or victualling, in matters of purchase, like a writer of short hand ?

LXXXIII.

LXXXIII.

Why is the fleaing of a rabbit like some suits at law ?

LXXXIV.

Why is a door well secured like fat pork in the stomach of a plough-boy ?

LXXXV.

Why is a postscript like a policy of insurance ?

LXXXVI.

Why is a young lady well governed like matters badly conducted ?

LXXXVII.

Why is a thing sent back again like a successful candidate at an election ?

LXXXVIII.

Why is the person who is to learn the soundings at sea like the generalissimo of the army ?

LXXXIX.

Why is a maiden lady when seated like wit falsely applied ?

XC.

Why is a capital convict like a clean shirt ?

XCI.

Why are the cities of London and Westminster like three fiddles ?

XCII.

Why is a gentle stroke upon the cheek of Martha descriptive of her nick-name ?

XCIII.

Why are Mr. Moore's new machines like a pair of stays ?

XCIV.

Why are collegians like some cattle ?

XCV.

Why is Edystone light-house like a noun substantive ?

XCVI.

Why are the windows of a prison like reflections from a friend ?

XCVII.

Why is the King like a stationer's apprentice ?

XCVIII.

Why is a publican with a mug of beer in his hand like the regular dispensers of medicine ?

XCIX.

Why is an action at law like coat, waistcoat, and breeches.

C.

Why is a barrel near empty like a wherry in wet weather ?

CI.

Why are bankers runners like the menders of hedges ?

CII.

Why is the river Thames, between Wapping and Westminster like an artful, cunning, and designing fellow ?

CIII.

Why is a printer like the stock list of farces at the Theatres Royal ?

CIV.

Why is the bar of a door like a mortgage deed ?

CV.

Why is a mistake set to rights like spirits improved by distillation ?

CVI.

Why is a tale which I have to relate like a sum of money not yet counted ?

CVII.

CVII.

Why may Junius be supposed to prefer the character of Sir Fletcher Norton to that of Lord Mansfield?

CVIII.

Why is a pain in the side like an operation of the needle?

CIX.

Why is our maid Margaret like a stopper in the vent-hole of a beer barrel?

CX.

Why is an innocent sailor, depriv'd of liberty by warrant, like the wax on a deed which has been executed?

CXI.

Why is a dangerous voyage like a game at billiards?

CXII.

Why is a fan bought on trust like a romantic religionist?

CXIII.

Why may Francis be called free, plain, and open-hearted?

CXIV.

Why are the leading powers of a painter, or poet, like the first state of human life?

CXV.

Why is that passion which is expreffive of a fettled ill will like the covering of a cardinal's head ?

CXVI.

Why is a person under age like one of the propositions in a fyllogifm.

CXVII.

Why are ladies and gentlemen returning from the bathing machines at Margate like a complaint equitably remov'd?

CXVIII.

Why is a mark upon the cards like a disorder birds are frequently fubject to ?

CXIX.

Why is an officer encamped like one very attentive to the folution of this conundrum ?

CXX.

Why is the key to thefe conundrums like a prude ?

SENTIMENTAL TOASTS.

I.

LIBERALITY to the rich, and riches to the liberal.

II.

Judgment in the choice, and moderation in the fruition of our enjoyments.

III.

Humility in prosperity, and fortitude in distress.

IV.

May the brow of the brave never want a wreath of laurel.

V.

Chearfulness, content, and competency.

VI.

Beauty without affectation, and virtue without parade.

VII.

May the prerogative of the crown, and the liberty of the subject be inseparably interwoven.

VIII.

VIII.

The reduction of our wants, and the refinement of our wishes.

IX.

May the prude never prevail, nor the coquette have power to conquer.

X.

Inclination to confer, and gratitude to remember favors.

XI.

May our joys multiply, and our cares decrease.

XII.

Prudence to prevent, or courage to overcome danger.

XIII.

May conquest crown, and mercy sanctify the swords of Britons,

XIV.

Firmness to the King, fidelity to his ministers, and freedom to the people.

XV.

Sincerity before marriage, and fidelity afterwards.

XVI.

XVI.

May we be as unwilling to give as to receive an injury.

XVII.

Sprightlinefs in youth, ftability in manhood, and ferenity in old age.

XVIII.

Piety without hypocrify, and dignity without pride.

XIX.

May dominion never give birth to defpotifm, nor liberty become the parent of licentiousnefs.

XX.

A constant fupply to the purfe of the chearful giver.

A C R O S T I C S.

An ACROSTIC on

M USE, where shall I the matchless numbers find,
 O r where that bright sublimity of mind
 D ue to the virgin virtue I'd rehearse?
 E xpression fails, and nerveless is the verse.
 S top then, presumptuous quill, th' unequal lay ;
 T hou hast not pow'r to paint this heav'nly ray ;
 Y ours 'tis to name——let abler pens display.

An ACROSTIC on

T HOU, where the sun darts forth his brightest ray,
 R esplendent art as emulous of day ;
 U nder no covert, mask, or fear conceal'd
 T hou stand'st erect upon thy rock reveal'd,
 H eedless of danger, for you need no shield.

SONGS.

S O N G S.

I.

The HONEST BACHELOR.

I RISE without care, and lay down without trouble;
 The smiles of the fair are to me a mere bubble;
 I covet no wealth, I solicit no places,
 Am blest with good health, and despise double faces.

My pointer and gun, with a fox chase, or angle,
 Afford me much fun, free from discord and wrangle;
 My income, though small, with the poor is divided,
 And when my friends call, I am always provided.

With innocent mirth I my senses regale;
 No scandal give birth to, nor slander retale;
 Come death when he will, it shall still be my labour
 To steer clear of ill, and do good to my neighbour.

I

II.

II.

RURAL HAPPINESS.

IN Spring, when all nature is chearful and gay,
 Each morning's return brings a new holiday ;
 The sun gilds the mountains, and gladdens the vales,
 The air is all music—all odour the gales.

Creation in smiles universally reigns,
 With bloom decks the orchards, with verdure the plains ;
 Trees, shrubs, roots, and plants, all in motion appear,
 Preparing the tribute that's due to the year.

On meadows enamell'd, or in the gay grove,
 Each swain breathes in rapture the accents of love ;
 The nymphs hear with pleasure—approve the address,
 And, blest in themselves, wish their shepherds to bless.

Thus fraught with delight moves the season along
 In innocence, freedom, love, pastime, and song ;
 Reflect oh ! ye great ones, then say if you find
 Such transports as brighten the villager's mind.

III.

III.

The BACCHANALIAN VOTARY.

HARK ! I hear the cymbals found !

Reeds and timbrels echo round !

Midst the wild fantastic dance

See the rosy God advance !

In his gay disportive train

Mirth and pleasure madly reign,

Rending, as they reel along,

The resounding air with song !

See the blithsome *Bacchæ** rear

In their hands the hallow'd spear,

† *Thyrus* (at their rights renown'd)

With fresh vine and ivy bound !

But, with rapture I behold,

In rich goblets, wrought with gold,

The bright, purple vintage swim,

Blushing to the tempting brim !

Bacchus, at thy shrine I bow,

Come, oh come, and round my brow

Your encircling chaplets twine !

Hail ! all hail ! great god of wine !

* The Priestesses of Bacchus.

† A lance they always bear at the Celebration of their Rights, encircled with leaves of vine and ivy.

IV.

The MAIDEN'S CHOICE.

EMPTY titles ne'er shall lure me ;

I'll not sink in slavish show ;

Fops, avaunt ! I can't endure ye,

And I hate the tinfell'd beau.

Wealth, and all its gay attractions

Have no doubt commanding pow'r ;

But, without exalted actions,

Are the gewgaw of an hour.

Men of pleasure, your emotions

Rise from a corrupted spring ;

I abhor your rakish notions,

Such will ever leave a sting.

Sons of riot, no advances

Can from you my heart impress,

I shall ne'er bestow my glances

On a dupe to drunkenness.

Vainly ye, whose tongues dare utter

What your hearts proclaim a lye,

Flatter, with affected flutter,

I your practis'd arts defy.

But the youth who sense and spirit,

Courage, honour, truth, can claim,

Is the lad I hope to merit,

And for him I'll change my name.

V.

The HAPPY DAUGHTER.

HAPPY in a parent's love,
 Favor'd by the Gods above,
 Free and easy, light and gay,
 Steal the fleeting hours away.

In this state of artless joy,
 What can give the least alloy?
 Nothing can my bliss increase,
 But the happiness to please.

VL

A PARODY on CROSS PURPOSES.

Sall to *Will* a glance directed;
Will on *Bet* had fix'd his eye;
Bet a look from *Tom* expected;
Tom could only *Sall* descry.

Thus through adverse inclination
 They by turns became perplex'd,
 Each occasion'd that vexation
 By which they themselves were vex'd.

F I N I S.

[11]

THE LITTLE DUTCHMAN

HAPPY in a quiet's joy,
Favored by the Gods above,
The sedentary life and gay,
And the fleeting hours that pass

In this state of careless joy,
What can give the heart alloy?
Nothing can my bliss impair,
But the shadow of a care



THE LITTLE DUTCHMAN

THE LITTLE DUTCHMAN

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F I N I S H

